

JEFFERSON JOURNAL

July/August 2018

**Homegrown In The
Pacific Northwest:
James Beard's
Oregon Connection**

JPR | Jefferson
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The Members' Magazine of Jefferson Public Radio

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By Jennifer Margulis

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Nineteen-o-three was also a big year in food history...On May 5th, 1903, a 42-year-old English immigrant named Mary Elizabeth gave birth at her home in Hawthorne Park on Salmon Street in Portland, Oregon to a roly-poly baby. Rumor has it that the little giant weighed between thirteen and fourteen pounds. That baby, James Andrew Beard, would grow up to become one of the best-known and best-loved food connoisseurs in America.

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COVER: James Beard. Photo credit Dan Wynn. ©Elisabeth Wynn and courtesy of the James Beard Foundation.

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PAUL WESTHELLE

Our new facility has been designed for the work we do today, while planning for how we might grow in the future.

A New Chapter

After years of planning and a year and a half of construction, JPR is ready to move into our new studio facility. By the time this issue of the *Jefferson Journal* lands in homes and businesses around the region we will be completing the final stages of our move, transitioning our daily service from our old facility in the basement of Central Hall on the Southern Oregon University (SOU) campus to our newly constructed studios just a stone's throw across the campus.

Located as a component of The Oregon Center for the Arts (OCA) complex, which houses the University's theater program and is adjacent to the SOU Music Building, this facility is a dream come true. It will improve every aspect of our work and provide new opportunities for us to engage the community in our public service mission. It will also create a performing arts hub on the SOU campus that we hope provides focus, synergy and collaborative opportunities for several of SOU's hallmark arts and cultural programs.

First and foremost, the facility will provide a professional, state-of-the-art place for our staff to do its work. JPR's current facility has been obsolete for decades and became largely inadequate in serving our programmatic needs when JPR evolved from a provider of a single program service to one offering three simultaneous program streams in the early '90s. JPR's current facility is a series of classrooms and offices cobbled together as studio spaces, some of which are hallways to other studios. It lacks running water and adequate air conditioning to keep up with the heat generated by lots of radio equipment.

Our new facility has been designed for the work we do today, while planning for how we might grow in the future. The facility creates organizational capacity that will allow us to expand our staff as we develop new resources while also expanding our ability to mentor students that will become the next generation of public radio journalists, programmers and professionals.

Some of the key benefits of the new facility include:

- A newsroom that will enable us to double the impact of our local news department and include SOU students, interns, freelance journalists and community volunteers. Our newsroom will include two dedicated production studios equipped with new digital technology that significantly improves our capacity to produce local news content. We will use this new space to expand our award-winning news department in the coming year.
- A dedicated performance studio that will improve our broadcasts of live music sessions with visiting and regional musicians. This space will also enable us to conduct large-

er panel interviews with community and civic leaders and support a small live audience for select events.

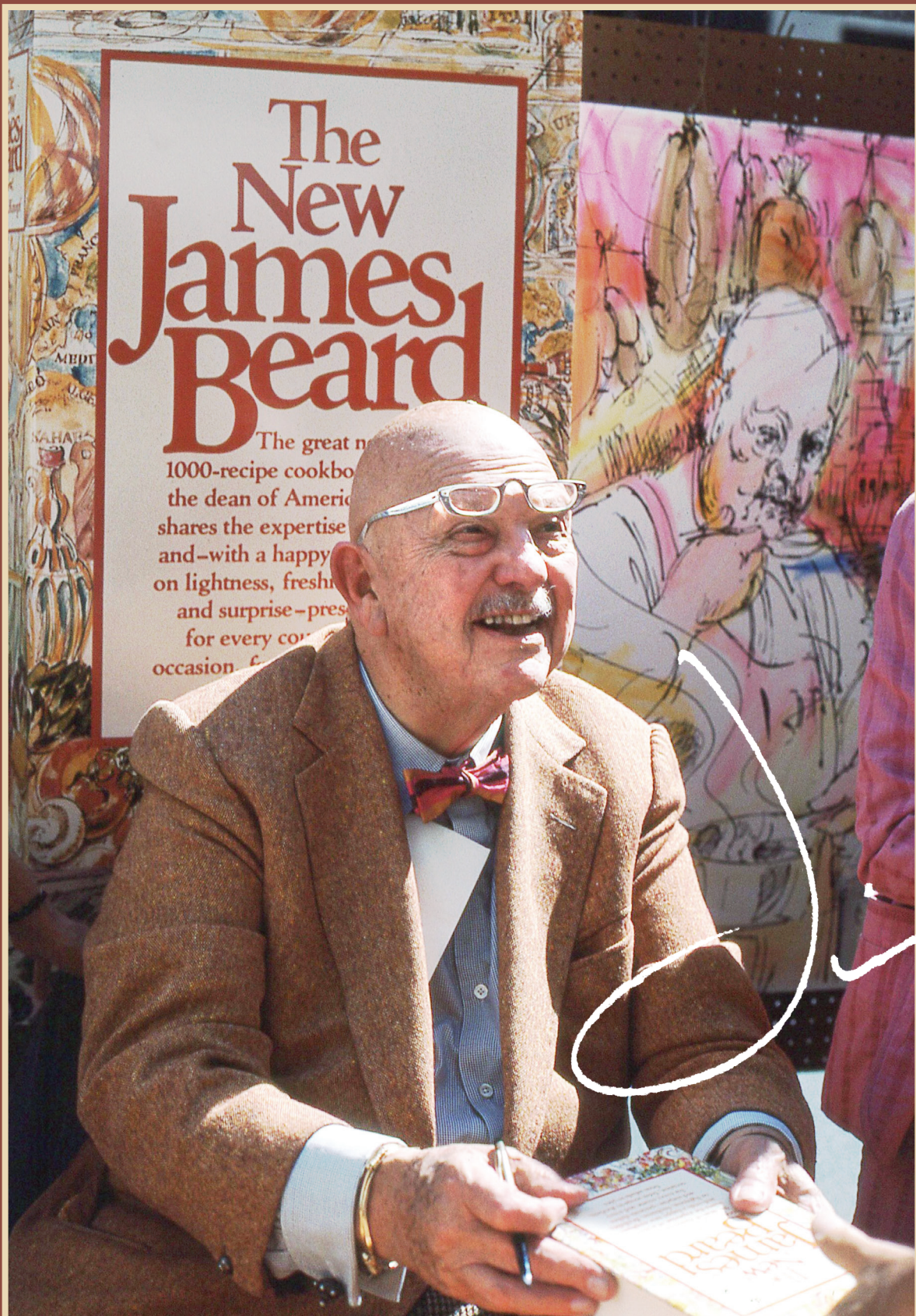
- A network operations center that, along with our radio studios and newsroom, will be connected to backup electrical power so that JPR can be an informational resource for the region during public emergencies. This center will also be equipped with new state-of-the-art technology and deploy redundant cooling systems to ensure the longevity and efficient operation of our equipment.
- A dedicated public affairs studio from which the *Jefferson Exchange* and other civic affairs programs will be produced.
- Energy efficient construction built to LEED Silver standards utilizing LED lighting and high efficiency building systems that will lower our energy use, reduce our carbon footprint and advance SOU's environmental sustainability goals.

It is our hope that this new facility will be a catalyst for new programming and collaborations that we have not yet imagined. Perhaps we'll create new music and cultural events that JPR listeners and SOU students will enjoy. Perhaps we'll involve OCA students in producing live sessions featuring professional musicians who perform in our new performance studio as a way to help students gain experience producing these types of sessions. Perhaps we'll create new podcasts while providing a new academic opportunity for students to learn the techniques involved in audio "storytelling" and spoken word programming which is a burgeoning art form for public radio and in digital platforms.

We're excited about beginning this new chapter in JPR's history of service to the regional community. We're also grateful for the many partners who helped make our new facility possible – the leadership of Southern Oregon University, the faculty and staff of the Oregon Center for the Arts, the board of directors of the JPR Foundation and the thousands of JPR listeners who believe in the power of public radio to create a better society – and who generously support our work year after year.



Paul Westhelle is
JPR's Executive Director.



James Beard signing books at a street fair in midtown Manhattan in 1981.

CREDIT: BILL GOLLADAY

Homegrown In The Pacific Northwest: James Beard's Oregon Connection

By Jennifer Margulis

The year 1903 may be best known as the year that the elephant Topsy was filmed while being electrocuted on Coney Island, or as the year that Ford Motor Company sold its first Model A to a dentist in Chicago. It was also the year Wilbur and Orville Wright, two brothers famous for their bickering, successfully flew the first powered airplane the world had ever seen.

Nineteen-o-three was also a big year in food history: it was then that a young German named Richard Hellman arrived in New York City where he would go on to open his own deli and create his famous recipe for mayonnaise; an enterprising Italian immigrant named Italo Marchiony received U.S. patent approval for his clever invention of edible ice cream cones; and Pennsylvania-born Milton Hershey broke ground for a chocolate factory in Derry Township.

Something else happened in food history in 1903 that is arguably as important as any of these noteworthy historical events. On May 5th, 1903, a 42-year-old English immigrant named Mary Elizabeth gave birth at her home in Hawthorne Park on Salmon Street in Portland, Oregon to a roly-poly baby. Rumor has it that the little giant weighed between thirteen and fourteen pounds. That baby, James Andrew Beard, would grow up to become one of the best-known and best-loved food connoisseurs in America.

Even if you can't immediately place the name, you've heard it before. Or maybe you recognize his photograph: the impossibly high forehead, bald pate, towering height, dapper bowtie, intelligent eyes, and sardonic yet always delighted and often sensual smile. Indeed, some thirty-five years after his death people—especially foodies—still love to talk about Beard. His brownstone in Greenwich Village has become the headquarters for the thriving James Beard Foundation, a non-profit that hosts master chefs, gives culinary scholarships to aspiring cooks, and carries on James Beard's tradition of promoting a love of food. There are plans underway to open an open-air market in Portland, Oregon named after James Beard.

In high school I owned a beat-up mass market paperback of his best-selling *Beard on Bread*, a book which sold more copies than any of his others. The oatmeal bread came out as hard as a brick. As did the basic white bread. Back then, even though I only knew how to make scrambled eggs and ramen noodles, I blamed it on Beard. Years later, after I acquired a standing mixer

with a dough hook, I would realize my bread failed because I was always too impatient to knead the dough properly.

So who was James Beard anyway? Irreverent, portly, enthusiastic, and known for being genial, flamboyant, and always opinionated,

James Andrew Beard was the author of over 20 cookbooks. He made a name and a living for himself as a food columnist, TV show host, home chef, restaurant critic, and foodie extraordinaire. His attention was so coveted—a Beard stamp of approval during his lifetime was like a clothing endorsement from Michelle Obama during her husband's presidency—that it's been said that he never once paid for his own dinner out. Perhaps the best way to describe James Beard is with the phrase he used in one of his essays: he was a "food sensualist."

James Andrew Beard was also a homegrown Oregonian, claiming that much of his taste and delight in food originated with his roots—in Portland—where his mother owned and ran a genteel's boarding house, as well as in Gearhart—on the Oregon Coast—where he spent part of every summer at a beach cabin, running around by the ocean's edge, clamming, crabbing, eating home-cured ham

the family brought from Portland, and reveling in the bounty of fresh foods local to the Pacific Northwest.



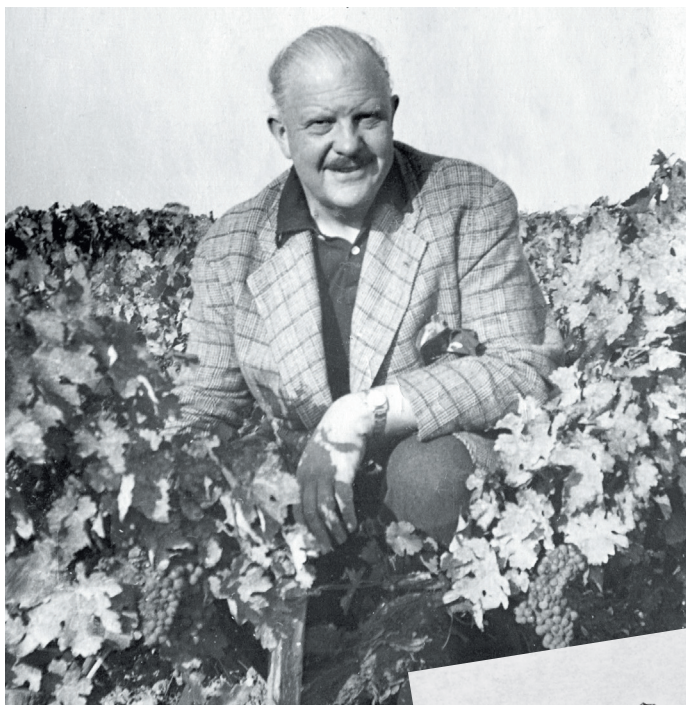
A young James Beard, 1936.

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A Boyhood in Portland

While his birth would prove a boon to America's food culture, James Beard's parents did not have a happy marriage. By most accounts, John Beard and Mary Elizabeth Jones were a mismatched couple. Mary Elizabeth was a big-boned, ruddy, determined woman. One of twelve children born in southern England, she aspired to a middle-class life, loved the arts and music, and appreciated both good food and hard work. She left Victorian England on a boat bound for North America when she was seventeen years old. Always industrious and eager to travel and rub shoulders with interesting people, over time Mary became a cosmopolitan, highly cultured, and financially successful (though by no means rich) businesswoman. Beard's biographers credit her with being one of the first American women in the burgeoning hotel business.

Jimmie's father also came from a big family. Born in Iowa, John Beard was one of sixteen children. As Beard tells it, his fa-



In 1964 James Beard released his memoir, *Delights and Prejudices*, which chronicles his early life in Oregon, his travels abroad, his early cooking classes and, his love of cooking and American cuisine. COURTESY OF PBS.ORG

RIGHT: Despite declining the opportunity to contribute to Reed while he was alive, he wound up willing the college the bulk of his estate.

CREDIT JENNIFER MARGULIS & COURTESY OF SPECIAL COLLECTIONS AND ARCHIVES, ERIC V. HAUSER MEMORIAL LIBRARY, REED COLLEGE

ther came to Oregon in a covered wagon when he was only five years old. Though he was the only Beard sibling to attend college—he studied to be a druggist—John was not worldly or interested in the arts or culture. An intelligent, dapper, quiet young man, he first married when he was twenty-three years old and sired two children.

Mary Elizabeth, who also had a brief marriage to another man, after his younger daughter died of diphtheria in 1891 and his wife passed away from tuberculosis. Often low on money and a spendthrift, smaller in stature than Mary, and more interested in frequenting the seedier part of town than in family time, John, a single father to his older daughter Lucille, seemed an unlikely choice of husbands for the ambitious and independent Mary Elizabeth. But Mary Elizabeth wanted a child of her own and perhaps John was looking for a stepmother for Lucille. In any case, the two married in April 1898. They lived in the same house, but kept their finances separate and seem to have led very different, disconnected lives.

Mary Elizabeth liked to cook and loved to eat. A foodie before the term existed, she was an expert at bargaining for candied kumquats, chestnuts, and mandarin oranges in Chinatown; she harvested Gravenstein apples, Bing cherries, English walnuts, and large, juicy plums from the trees around her house;

she grew fresh vegetables and herbs in the garden; and made her own sausages, cured hams, tea blends, and preserves. Little Jimmie grew fat and healthy on a rich diet of local foods: sweet cream from Mrs. Harris's cow, puréed parsnips from the home garden, his mother's canned asparagus salad, sautéed wild mushrooms harvested in town (which gives you an idea of how lush and verdant the city of Portland was at that time), Dungeness crab from the Oregon Coast, fresh Olympia oysters, and noodles expertly prepared in what Beard described as "a soup that was a rather weak chicken stock absolutely full of noodles, ham, scallions, and thin strips of egg..." by Jue-Let, the Chinese chef who worked for his mother and often cooked for James.

At the end of the 19th century, Portland had some 90,000 residents, a thriving immigrant population—many from China and other parts of Asia—and the busiest port on the West Coast north of San Francisco. It also had a reputation for filth. With the relentless rain during the winter months, thick mud clogged the streets, along with horse dung and human waste. But Port-

land was an exciting place to live—a rapidly expanding, culturally diverse, and treed city. When Portland hosted the World's Fair in 1905, two years after James Beard was born, an estimated three million visitors came.

Against this backdrop, little Jimmie grew up, his father's distance compensated for by his mother's tendency to spoil him. He shared Mary Elizabeth's love of fine food, as well as of theater, opera, and a cosmopolitan perspective. He had a flare for drama, a notable singing voice, and a big personality that tended to catch the attention of adults while it alienated him from children his own age.

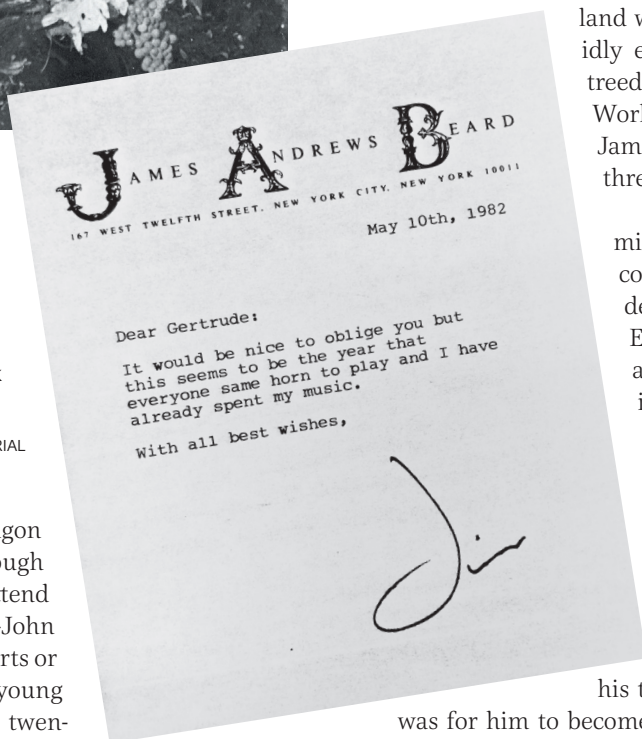
Mary Elizabeth had high expectations for her son. She expected the world to recognize his talents and uniqueness. Her desire

was for him to become an opera star or a great actor—to have constant exposure to fabulous people, and to lead an interesting life directly in the public eye.

A Graduate (Not) of Reed College

At the age of 16, in 1920, James Beard enrolled in Reed College—a Beard, James Andrew, accompanied by an asterisk is listed on page 76 of a slim book with a gray cover, the Catalogue of Reed College, Number Thirty-Eight. He attended classes at Reed, commuting from his home on Salmon Street, in 1920 and 1921.

Different stories have circulated over the years about why and how James Beard (also known to his classmates as "Jim" and "Jimmie") left Reed after one and a half years. According to his biographer, Robert Clark, he was expelled for being openly homosexual. When an American Masters documentary about his life, "America's First Foodie," came out in April 2017, viewers were told the same. But no college spokesperson would verify that story for me. Over the years Reed, a liberal arts college that





CREDIT: JENNIFER MARGULIS

Reed archivist Maria Cunningham.



CREDIT: JENNIFER MARGULIS

Hauser Library, on the campus of Reed College, home to the Beard archives.

After Beard was expelled from Reed, he left Portland for London for voice training lessons.

prides itself on having progressive values and being a welcoming place for quirky students, has chosen not to comment on the subject.

What we do know for certain is that from the moment he stepped onto Reed's 116-acre campus of rolling hills and twisting paths just five miles from the center of Portland, Beard was something of a phenomenon. He is mentioned in almost every issue of the student-run school newspaper, the *Reed College Quest*, from September 1920 when he first matriculated to 1921 when he left. That much notice is especially unusual for a first-year student, Reed archivist, Maria Cunningham, tells me.

It's one of those spectacular spring days in Portland—bright sun, clear blue sky punctuated by fluffy white clouds reminiscent of a Claude Monet painting—when I drive to Reed College, park on the West side, and walk to the Hauser Library. The main floor of the library is filled with long tables of picked-over free food, there to keep bleary-eyed students studying for finals fueled as they quest for knowledge.

As I descend two flights of stairs to the Reed archives, which are in the building's basement, I can't help thinking that James Beard would have frowned at the unidentifiable mush on display in large disposable aluminum trays—while he was not a snob about food, not really, and while he was quick to celebrate everything from home-style macaroni and cheese to the invention of the Cuisinart, Beard did have certain standards.

There are hundreds of interesting documents in the seven boxes of Beard archives that the college houses, including a letter Beard received a year before he died. This "remembering" letter, as its author, Esther K. Watson, describes it, is full of nostalgia. "My first memory of you was when my Father told us of your birth," writes Watson in the letter, dated May 23, 1984. She goes on:

Our Mothers were very good friends so we shared in the good news of your arrival ... I heard my Mother call your Mother so often that I still remember your phone number, East 1629 ... I can vouch for the fact

that your Mother was a wonderful cook. My most vivid memory is of her baking powder biscuits and those elegant teacakes which she taught me to make. They were basically rich baking powder biscuit dough to which she added raisins or currants. She cut the rolled dough in triangles and brushed the tops with cream. They were a toothsome delicacy especially enjoyed with some of your Mother's perfectly blended tea.

After Beard was expelled from Reed, he left Portland for London for voice training lessons. It seems that Europe agreed with him, especially Paris and Berlin, where the attitude towards gay people was much more open than in America at that time. In Germany Beard fell in love with a handsome young man named Hans. But gallivanting around Europe at his mother's expense was not financially viable for either of them, and Beard soon ended up back in the United States, making a home—and eventually a name—for himself in New York City.

Though he later described his expulsion from Reed as a "bitter, biting thing," James Beard was not one to hold a grudge. Also in the archives are internal memos and letters back and forth from college officials to each other strategizing how best to woo Beard, as well as a copy of James Beard's will. He graduated from college after all, at the age of 73, when Reed awarded him an honorary degree.

I could imagine his laughter when he explained the situation in a 1981 interview with *Oregon Magazine*: "They threw me out, and then later they called me back to get an honorary degree. I thought it was so funny." Though in 1982 he told a college representative who solicited him for a donation, "It would be nice to oblige you but this seems to be the year that everyone [has the] same horn to play and I have already spent my music," he ended up willing the college the bulk of his estate.

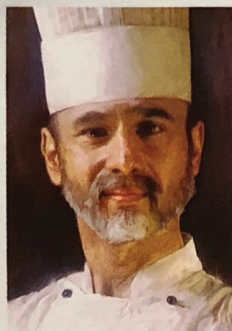
A Foodie in New York City Teaching in Seaside

Unable to find gainful employment as an actor, but a notable cook and conversationalist among his friends, Beard finally began the career as a full-time food sensualist that he would be-

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In 2014, James Beard and four other celebrity chefs were immortalized on limited edition Forever Stamps.

James Beard's Books:

His first cookbook was published in 1940; his last in 1983, just two years before his death. Throughout his life James Beard was tremendously prolific—writing not just full-length cookbooks and one memoir but also newspaper columns and magazine articles. Beard's cookbooks offer readers hundreds of recipes delightful, quirky, and sometimes unexpected recipes that range from the utterly mundane (potato salad) to the wonderfully exotic (mud-roasted duck). They also offer a fascinating and idiosyncratic glimpse into America's culinary culture. Here is a list of nearly all of James Beard's books, along with the publisher and the date of publication:

Hors d'Oeuvre and Canapés (M. Barrows & Co., 1940)
Cook It Outdoors (M. Barrows & Co., 1941)
Fowl and Game Cookery (M. Barrows & Co., 1944. Retitled in 1989 as *Beard on Birds*)
The Fireside Cook Book: A Complete Guide to Fine Cooking for Beginner and Expert (Simon and Schuster, 1949)
Paris Cuisine (Little, Brown, 1952)
The Complete Book of Barbecue & Rotisserie Cooking (Maco Magazine Corp., 1954)
Complete Cookbook for Entertaining (Maco Magazine Corp., 1954)
How to Eat Better for Less Money (Simon and Schuster, 1954)
James Beard's Fish Cookery (Little, Brown, 1954)
Casserole Cookbook (Maco Magazine Corp., 1955)
The Complete Book of Outdoor Cookery (Doubleday, 1955)
The James Beard Cookbook (Dell Publishing Co., 1959)
Treasury of Outdoor Cooking (Golden Press, 1960)
Delights & Prejudices: A Memoir with Recipes (Atheneum, 1964)
James Beard's Menus for Entertaining (Delacorte Press, 1965)
How to Eat (and Drink) Your Way through a French (or Italian) Menu (Atheneum, 1971)
James Beard's American Cookery (Little, Brown, 1972)
Beard on Bread (Knopf, 1973)
James Beard Cooks with Corning (1973)
Beard on Food (Knopf, 1974)
New Recipes for the Cuisinart Food Processor (1976)
James Beard's Theory & Practice of Good Cooking (Knopf, 1977)
The New James Beard (Knopf, 1981)
Beard on Pasta (Knopf, 1983)

James Beard is also the subject of two lengthy biographies: *Evan Jones's Epicurean Delight: The Life and Times of James Beard* (Knopf, 1990) and Robert Clark's *James Beard: A Biography* (HarperCollins 1993), as well as the documentary film, "America's First Foodie" (2017), directed by Beth Federici in collaboration with American Masters.



Chef James Beard.

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Beard delighted in wild-harvested chanterelle mushrooms, Oregon huckleberries, fresh-caught salmon, and many other foods found in his native land.

come so famous for by opening an hors d'oeuvres catering business with a business partner named Bill Rhode in January 1939. He wrote his first cookbook in 1940 at the age of 37.

Based in New York City for his entire adult life, Beard taught cooking classes, hosted fabulous dinner parties, was a coveted guest, ate lavishly, wrote voluminously, and traveled extensively. He reveled in change. Even as he aged—and suffered from myriad health problems, including high blood pressure—he was known for his boundless energy, positive demeanor, and razor-sharp memory.

He returned often to the West Coast and in the early 1970s Beard started teaching cooking classes in the summer in the home economics department of Seaside High School, just south of Gearhart where he had spent his summers as a child. Newspaper articles about him from that time include his lavish praise for Oregon's native foods. Beard delighted in wild-harvested chanterelle mushrooms, Oregon huckleberries, fresh-caught salmon, and many other foods found in his native land.

The sheer pleasure Beard takes in food and eating, though it caused him health problems later in life, is wonderfully con-

tagious. In his 1944 *Fowl and Game Cookery* (later reprinted as *Beard on Birds*), he teaches readers how to enjoy eating everything from the familiar (chicken, turkey, duck) to the decidedly more exotic (squab, pigeon, snipe, woodcock, dove). He was exhaustive in his knowledge about food. In his 1954 *James Beard's Fish Cookery* he offers recipes and advice about eating frogs, snails, and turtles, as well as for 80 different kinds of fish and shellfish. He also emphasized how fun eating can be. In his 1983 *Beard on Pasta* he recommends tiptoeing over plastic-wrapped udon noodle dough with your bare feet as the best way to knead it.

"There is always something to do," Beard enthused to one reporter in 1980, when he was 77. "that's the fun of it. Newness and change are the attractive parts of this life. I have the spirit I have because I like what I'm doing."

Back to Gearhart

Mary Alionis, owner of Whistling Duck Farm in the Applegate Valley (between Medford and Grants Pass), is dropping off vegetables. She delivers mesclun salad mix and bunches of kale to the Ashland Food Co-op, boxes of bagged mixed greens to a fellow farmer at the Growers' Market (now that Whistling Duck has their own on-site store, Alionis tells me, they don't have a booth at the market anymore), and the first batch of ripe strawberries to a friend. Small, brilliant-red, and sun-ripened, the strawberries are so sweet they seem almost sinful.

Alionis' face lights up when I ask her about James Beard. "He pioneered the farm to table movement," she says. "He was all about fresh local foods at a time when food was becoming more industrialized. Now everyone agrees about the importance of good produce but back then... well, let's just say he was a man before his time."

A man before his time or perhaps a man who helped define his time, I find myself thinking as I sauté two big handfuls of Whistling Duck Asian greens—baby bok choy, komnatsuna, and hong vit radish greens—in some locally grown garlic.

James Beard died in New York Hospital-Cornell Medical Center of heart failure on January 23, 1985. He was 81. His half-sister Lucille Bird Ruff, who led a quiet life married to a real estate salesman, is buried in a plot with an in-ground marker in Lone Fir Cemetery in Portland, where James Beard's mother and father are also buried. Unlike them, James Beard was cremated. His childhood friends, Mary Hamblet and Jerry Lamb, scattered his ashes on the Oregon Coast, at Tillamook Head and Gearhart Beach, returning his remains to the place he loved best and to the state that was always so proud of its provocative, exuberant, food-loving native son.



Jennifer Margulis, Ph.D., is an award-winning journalist, Fulbright grantee, and frequent contributor to the *Jefferson Journal*. She produces radio features for Jefferson Public Radio and is the author/editor of eight books. Her most recent, *The Addiction Spectrum*, co-written with Paul Thomas, M.D., presents a unique, outside-the-box, holistic approach to solving the addiction crisis in America. Learn more about her at www.JenniferMargulis.net.



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Everyone Deserves A Mike

My sister and I fought nearly every day for the first twenty years of our lives. She is thirteen months older than I and could land both a physical and verbal punch better than a Muhammad Ali. I gave as good as I got but I could never match her ability to flatten me with a well-placed left hook or an ironic barb worthy of George Carlin.

When she married Mike I was a bit surprised she asked me stand up with her. I can't use the term, "matron of honor" because we weren't the kind of family who bought into patrician monikers and "matron" is such a stuffy term anyway. She wore a purple wedding dress so you get my drift.

It was a beautiful day, rare in Eureka then; before climate change made Eureka into the sunny south of France and before Eureka became the center of the opioid epidemic. It was a lovely wedding and Mike beamed to the beat of the band which was fitting because Mike became a music teacher in the Sacramento schools and my sister became a lawyer. Talk about a well-balanced teeter-totter of a marriage.

I really liked Mike. He softened the edges of my prickly sister and when they had their two boys, he was really the best dad I have ever seen. And he made my sister happy which is something I never could do...or ever consciously tried to do if I play it fair, here.

I'm writing in the past tense because Mike died last year and we are all still trying to adjust. Especially my prickly sister. Mike was a healthy guy who avoided doctors. When his hearing started to act up, he went to the doctor for a cleaning and, being good doctors, other tests were run. Those tests indicated a serious problem and wham, a diagnosis nobody wants to hear. The doctors gave him just a few months to live but Mike who really disliked the American Way of Medicine, sought alternative care and that path gave him another year of pretty good life. Go plants!

His legacy is vast. He taught music to thousands of Sacramento children. When the economy tanked in 2007, the overpaid bureaucrats who run schools decided music had to go because it was a "frill." So Mike became a third grade teacher as the music program was sacrificed on the altar of No Child Left Behind. Mike understood that cynical irony and retired as fast as he could, giving him some good years to rear his children, tend his garden and play his music. All those things are still blooming. His sons are great musicians and excellent thinkers. His wife, my sister, is figuring things out as well. She joined the softball team at work which is a stretch for her, but with that solid left swing, I know she'll be the clean-up hitter.

The world is a better place because Mike Turgeon lived. I have faith we'll meet again and I'm pretty sure Mike had that faith, too. His faith was built on nature and music and when he met my sister, it expanded to include her prickly family who are all better people because she had the good sense to marry Mike.

The world is
a better place
because
Mike Turgeon
lived.



Madeleine DeAndreis-Ayres lives in Scott Valley and wrestles with honeybees. She caught four swarms in one day and is over the infatuation.



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WHAT TO DO IN SOUTHERN OREGON



RECORDINGS

DON MATTHEWS

It Was Twenty Years Ago...

After decades of talking about moving JPR to a new location, we have finally left the basement of Central Hall though we are still on the Southern Oregon University campus.

On July 1st, 1998, I became the host of *First Concert* here at JPR and since then, many things have changed. On that first day, I was in what I like to call the lower mezzanine but it truly is the basement. When it snowed, I could hear students and teachers above the studio stamping the snow off their shoes. In heavy rain, we would inevitably find water trickling into our subterranean workspaces. The studios in Central Hall are a collection of closets and hallways that were not in any way built for broadcasting, but JPR's new studios still located on the campus of Southern Oregon University have been designed and built specifically to be a radio station, and that is exciting.

Most of the equipment that we were using when I arrived was technology that was from the mid-twentieth century. The control boards still used vacuum tubes for each channel and by the 1990s, replacements were often hard to find. This was pre-internet as well, so everything was ordered by mail or by telephone and often shipped from great distances, which meant sometimes waiting a long time before the parts arrived. In our new facility, all of the equipment is brand new and state-of-the-art and parts are available on the internet with the click of a mouse.

In July 1998, the music that we broadcast was usually played from CDs, but there were still two working turntables in both of our FM music studios and I often used them. As the Saturday morning host in those days, when the *Metropolitan Opera* was on hiatus, usually from early May to early December, I would present complete operas, many of which were still on LPs.

In the new facility, we still use CDs unlike most other radio stations that play digital files on a computer. However, it is very likely that in the near future, we will be switching over to that method as well. It will be a major undertaking to transfer the thousands of CDs into a digital format and it may be that all of the music will be in the cloud. We will also be able to access the information about each recording that is usually in a booklet contained within the jewel case.

Another big change has been the way the periodic underwriting announcements that you hear during the day are recorded

and played back. When I began as host here, they were still being played on what were called carts and they looked like old 8-track tapes. Each cart had to be loaded manually and because we serve such a large geographical area, there are different announcements for each of three different broadcast regions. For each

break in the program, three carts were loaded and once each of them played, they were removed and returned to a large revolving rack and the replaced with the next set of three. In addition, there was only one machine at the time that could record them and before a new announcement was recorded on the cart, the old information was erased using a giant magnet.

Today, each underwriting announcement is just a single line representing digital audio on a computer.

While I was on the air, the studio was considered 'master control', and I had to load not only the carts that I was using on the *Classics & News* service, but also those for the *Rhythm & News* service. In fact, I had to monitor the programs on the *Rhythm* service while hosting *First Concert* so I had to time the music that I was playing so I could switch over, listen for a cue, press a button and then go back to the music. All of this had to be done throughout the day by a human being in the studio. This meant that there had to be someone at the station, usually a volunteer board operator from 5am until 10 pm on weekdays and Saturdays and Sundays beginning at 6 am. These days, an automation system controls the operations when a person is not present to operate the station that you listen to.

For 20 years, it has been my privilege to be a part of a great radio station that has done a lot in less-than-optimal conditions. As we begin the next chapter of Jefferson Public Radio's existence in the new facility, we will continue to strive to be the best public radio station we can be, and now with room to grow, we strive to better serve our listeners in a variety of ways because what really matters is that you have great radio wherever *you* are.



Don Matthews is JPR's Classical Music Director and hosts *First Concert* on the *Classics & News* service.

This spring, western juniper was added to a publication called the National Design Specifications for Wood Construction – a sort of bible for builders in the United States.

The Northwest Juniper Lumber Industry Is Poised For A Healthy Bump

Byrne Miyamoto is finished with juniper. At least he wants to be.

For the past three years, the Oregon State University graduate research assistant has been hauling juniper from Eastern Oregon and cutting it up to avoid knots.

“Getting a small clear sample out of a tree that is twisted and has knots everywhere is very difficult,” he said with a chuckle.

Miyamoto would then run the knot-less boards through a series of tests at the university’s wood testing lab.

He’d crush pieces. He’d sheer off chunks. He’d smooch the grain to see if it would compress. He infected it with fungus to see how quickly it decomposed. And he tested how much weight a two-foot span would hold.

“Think of this kind of like a span for a deck. So if you put a two-by-four and you have it on a joist and you step in the middle of it... how much flexibility it would have before it would break,” Miyamoto said.

Each test had to be done repeatedly, and each piece of wood took 10-15 minutes. It made for long days in the lab.

“There were times when I’d bring my laptop, do some homework, check email. And then if (it was) a really dead school time, I’d just Netflix,” Miyamoto said.

But there was a purpose. This kind of information about western juniper just wasn’t known. With the data Miyamoto gathered, a set of use guidelines – or design values – were created. And this spring, western juniper was added to a publication called the National Design Specifications for Wood Construction – a sort of bible for builders in the United States.

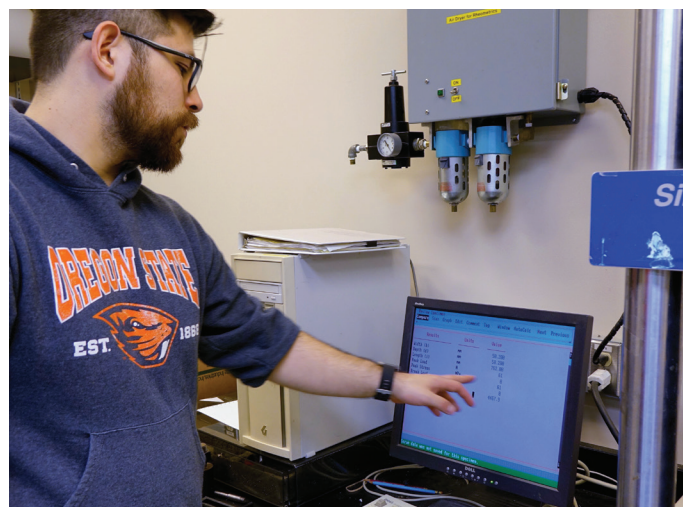
“They need to be able to open the document, go to the species, the grade, the size of the timbers, and look at the value,” said OSU wood sciences professor Scott Leavengood. “And if they don’t see it in there, they’re taking a pretty calculated risk of going with a species they don’t know anything about.”

In this situation, they’ll likely look for another product. But with the listing of western juniper, it opens up a whole new world for the wood.

Abundant Resource

Western juniper trees are native to the high desert of the inland Northwest. Most of the range is in Eastern Oregon. But after more than a century of fire suppression, grazing and climate change, they’ve expanded far beyond their original range.

There’s been a push to create a juniper wood products industry to get some of those trees off the landscape. But western



OSU researcher Byrne Miyamoto monitors how much weight a piece of Western Juniper can hold.

juniper processing and sales is still a fledgling industry in the Pacific Northwest.

Up until now, juniper has been relegated to use as firewood, to frame raised garden beds, and for the occasional rural fence post. But with the development of the design specifications, that should change.

Leavengood says juniper has fantastic durability – meaning its well suited for outdoor use. The wood also has high compression strength, something sought out for construction products like sill plates (the piece of lumber that joins a house’s foundation with its frame).

In addition, getting these so-called design values for the wood means that public agencies – like the Oregon Department of Transportation or even the National Parks Service – will eventually be able to use juniper for construction projects.

In fact, ODOT partially funded the research, realizing that local western juniper could be an alternative to chemically treated wood for signposts and guardrail construction. A department spokesperson said there aren’t currently plans to use juniper. State purchasing guidelines require an additional layer of approvals happen in advance.

And that’s good news for entrepreneurs like Duncan Livingston, whose family owns a large ranch near Bonanza, Oregon.

“At this point, there’s a lot of juniper out there,” Livingston said of rangeland near his home.



JES BURNS, OPB/EARTHFIX

Western juniper strength testing done at Oregon State University facility.

The ranch is utilizing federal conservation grants to cut thousands of acres of juniper on their property. Livingston recently bought an industrial-grade bandsaw that can be towed behind his truck. He hopes to use this mobile sawmill and the downed wood to break into the juniper business.

But Livingston will need some help from the lumber market – specifically, the price buyers are willing to pay for milled juniper. And he hopes juniper’s acceptance as a wood product in the “bible for builders” will nudge up the value of juniper.

“The value ... needs to increase, or at least the quantity (needs to increase) so the people trying to produce can make a living,” he said.

A co-dependency has developed between the juniper industry and this kind of publicly-funded cutting of water-guzzling juniper aimed at restoring sage grouse and other native wildlife and plant habitat.

“If they can get some financial incentive for the product that comes off of that, then that enables them to treat more acres, treat more frequently, and increase the scale of the restoration work that’s taking place,” said Ryan Temple, president of Sustainable Northwest Wood, a major buyer and seller of juniper based in Portland.

Temple said the industry has been growing at about a 30 percent annual rate since Sustainable Northwest Wood got into the business a decade ago. And the development of design standards for western juniper should help that trend continue.

“As you open up new markets, then you’re diversifying the market for the product, which creates more market security and also stabilize the market a little bit,” he said.

Temple said he is already seeing a bump in interest in western juniper in connection with the development of the national design values. And within a year, he predicts that interest will start translating to sales.



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

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The Digital Illiterati

Once upon a time, about a 1,000 years ago in Internet years, people who wanted to use a computer had to invest some time into learning the fundamentals. These were in the ancient times before the Graphical User Interface, or GUI (pronounced “gooey”), which enabled users to use a mouse-pointer or a stylus or their finger to click on colorful icons and drop-down menu items.

Back in the pre-GUI era, you had to type specific commands in order to make the computer do any work for you. You learned those commands by reading books called “user guides” and “manuals”. These books were usually several hundred pages long and accompanied the software you bought. They were written by people called “technical writers” who painstakingly went through the software and documented how it worked.

That’s okay, go ahead and label me “nostalgic”, but make sure you understand what I’m being nostalgic about. I don’t want to return to the DOS days any more than I want disco to make a comeback. I’m not nostalgic for antiquated technology; I’m nostalgic for dedicated and competent users of technology.

These types of users are becoming extinct and being replaced by the mindless masses who go about their daily lives with little to no mastery of the technological tools they attempt to use on a daily basis. That’s a harsh indictment against many of us, but it’s not unfounded.

Now in my 23rd year working in the information technology field, I can look back over the years of implementing information systems and training end-users to use software tools and tell you that, in general, users have become less competent with using their technology.

I’m not saying that they’re dumber. Many of the people I work with today are smart, well-educated, and accomplished people. In general, however, most of them are not as adept at using their technology as folks I worked with in the past.

There are several reasons for this. One of them, I’ll admit, is that I’ve been down in the IT trenches for a long time and have become a bit jaded and snarky. So there’s that. Another reason is that there’s just a lot more technology than there used to be and perhaps the best one can hope to be is a jack of all technologies and a master of none. But perhaps the primary reason is the growing IT profession itself and the rise of “technical experts” that everyone else can rely on to figure something out when they can’t or simply just don’t want to.

I know this first-hand because whenever someone has an issue with their technology at work or in their personal life, they’ll

ask me for help. Sometimes their issues are truly technical and need a “technical expert” to resolve. But more often than not, the issues people bring to me are not technical, but stem from a lack of knowledge about how to use their technology to accomplish a task.

Erika Poole, a Penn State Information Sciences and Technology assistant professor, recently conducted a study to examine whether having a technology expert around the house hinders less savvy family members from developing technology skills of their own.

“As a society, we’ve reached a point where we have so many possessions that rely on technology,” said Poole. “It all requires maintenance, and I was curious to explore how we handle and cope with all these things.”

Poole’s study concluded that when there is a tech expert in the home, other family members rely on that person to the detriment of their own learning and becoming more technically savvy. She also found there was a pattern of the more technically savvy person just quickly doing something rather than teaching the person who asked for help. I’m certainly guilty of that.

This pattern is present and common in the workplace too. As technology has permeated every facet of modern organizations, IT help desks routinely respond to “technical support” requests that are less technical and more procedural in nature. While this type of support may improve productivity in the workplace, it creates a dependency on tech people and a lack of initiative on the part of end users to take the time to figure how to do something themselves.

“Tech is becoming more important everywhere, but not everyone needs to be on the level of a systems administrator,” said Poole. “I wish I could say there’s a set list of skills that everyone needs to know, but it’s a very individual thing. It’s about learning what you need to know to navigate the technology that’s important to you.”

That’s sound advice and the key word here is “learning”. You will always be learning a new technology as the pace of change continues to accelerate. When it comes to technology, what you learn today will become obsolete tomorrow like DOS and disco dancing.

I’m not nostalgic for antiquated technology; I’m nostalgic for dedicated and competent users of technology.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

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Looking Back

It's almost summer, which means I am about to complete my first year with Jefferson Public Radio. Around this time last year I was a print reporter in Roseburg and a volunteer reporter with JPR. Now I bring you news stories as the *Morning Edition* host and a producer for JPR's daily talk show, the *Jefferson Exchange*.

Making the jump from print newspapers to public radio has had its challenges. Learning a new medium requires building a new set of knowledge, after all; I needed to quickly pick up new equipment and software, and I needed to learn how to write for broadcast. *Morning Edition* is particularly difficult, since there are hard timestamps that I need to catch, buttons to push at the right time, scripts I need to read aloud without bumbling. Not to mention the unusual hours; getting up at 3 a.m. was not something I was used to. It took a few weeks to get a routine down. I had five different alarms set on my phone. I had post-its and flash cards everywhere reminding me what to say, and more importantly when and where to say it. Now I'm proud to say that I naturally wake up a few minutes before my alarm goes off. When I get into work, I fly through the station like rapid-fire. By the time my coworkers start filtering into the studios around 8 a.m., groggy and sleepy eyed, I have already had two cups of coffee and I'm high on broadcasting adrenaline, talking a mile a minute. I wish everyone's jobs were this exciting and fun.

Largely, joining public radio was an easy choice to make. I had the opportunity to join a station that is doing well, has a huge community of supporters, and has a vision of expansion as it plans a move into a new building. The big difference, for me, is the way other people react when I tell them I work for JPR instead of a local paper. They usually smile quickly, tell me which of our three services they listen to, or they suddenly recognize my name right away. They invariably ask if I'm the one who does the weather forecasts (yes, I am one of them, but I promise I do much more than that!)

It's a shame more people didn't have a similar reaction when I told them which local paper I worked for. There's usually a specific hang up—the paper misprinted their name in a quote, or someone forgot to deliver their paper a couple Sundays in a row, or they wished the paper covered more Lion's Club events.

Looking back, I find it strange how easy it was for people to develop a strong aversion to their local paper, because that paper is probably the only source of local news in their area. Few other sources are going to the city council meetings, the school board meetings, or the public hearings and giving us the highlights. I've been to so many of those meetings in my years as a

print reporter, and let me tell you, about 95 percent of them can put you to sleep. But it's necessary to have someone there covering the details of these meetings, both to ensure policies are followed legally and legitimately and to notify people of changes that can directly impact them.

I no longer go to city council meetings or county board meetings. There's no way I could cover all of them, or even most of them, since JPR covers such a vast region. Instead, I rely on local papers to tell me what's going on. I read through about 20 papers every day. Oftentimes those articles reach our listener's ears through *Morning Edition* or they became the subject of segments on the *Jefferson Exchange*. Public radio stations and large news organizations rely on small papers to give us the nitty gritty details, so we can pick out the highlights for you.

With that in mind, I'd like to give credit where credit is due. I may have moved on to public radio, but I will always admire what local newspapers do with so few resources and little support. Being a print reporter is a thankless job, but the people who do it are dedicated to bringing you the news that affects you. If you are a public radio supporter, thank you for helping us bring in-depth stories to your airwaves. But keep in mind that we couldn't do this alone; we are part of a large community of journalists sharing knowledge and insight into our region and our world, and we are all in this together.



April Ehrlich began freelancing for Jefferson Public Radio in 2016. She officially joined the team as *Morning Edition* host and a *Jefferson Exchange* producer in August 2017.



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DON KAHLE

Please Take Us Back, China! Please.

Dear China,

Please take us back. At least take our stuff back. We had some good years together and then things went bad. We're sorry. It's just not the same without you. You were right and we were wrong. We see that now. We'll do better. We've changed. You'll see. Just give us another chance.

You started complaining about our recycling standards a while ago, but we didn't really pay much attention. We figured it was just something you said to let off a little container-cleansing steam. We didn't think you were serious. We certainly didn't think you were talking about us.

But now that we have to throw away all that plastic we collect, it really stings. We can't bear to look when we're filling up our trash. It's amazing how quickly it spills over the top. We'll need to get larger trash cans and more landfills if we can't patch things up with you.

You may not understand how much this hurts us in Oregon. The West Coast has more environmental consciousness than the rest of our country. Every holiday back home includes some reference to how much more careful we are about our trash. We hear "green" as a value first and as a color second.

But the rest of the West Coast has it easier. California uses tons more plastic than we do, but when they begin to feel bad about it, they can take that angst and make a movie out of it. Our neighbors in Seattle can write software or ship products that somehow make the world better.

In between, here in Oregon, recycling is just about all we've got. We're nothing without you. Once our trash bins look like everybody else's, there's nothing special about us. Sure, we can take a long walk in the woods, but we're bound to see some discarded Ziploc plastic bags left behind by competitive hikers. That just reminds us all over again how we did you wrong, how we need you back.

We'll do anything. We'll give back our commingled collection containers. We wondered if that was really such a good idea in the first place. We'll sort everything ourselves, if it means we can recycle lids again. We'll go back to open receptacles so all the neighbors can see how we're doing. Neighbors used to do that around here, calling out scofflaws.

We'll wash everything by hand, or run every container through the dishwasher. We'll flatten our cardboard completely. We'll cut out the bottoms of our cans and flatten those too. We'll even soak the cans and remove the paper labels. We used to do that, before somebody decided recycling should be easy.

We see things more clearly now. Nothing easy is really worth it, and nothing worthwhile is ever easy. We'll take classes to learn more about what we can do. We'll wear ribbons or buttons to recruit others to the cause.

Forget about collecting it all. We'll bring our recycling to a central location, where it can be inspected for cleanliness. We'll show our ID, we'll sign an affidavit, we'll name two Master Recyclers as character witnesses.

We'll stack everything neatly and store it all in our garage or in our spare bedroom. We'll tote it onto a barge ourselves, if that's what it takes – return postage guaranteed!

Install cameras in our kitchens so you can randomly watch us clean every container. We'll stamp every item with our social security number, if that's what it will take for you to trust us. We won't cheat again. We promise.

We feel terrible about the assumptions we made. We didn't try as hard as we could, because we didn't believe we'd ever really lose you.

We know things can't go back to the way things were. We understand that. We want what you want. We want things to be different. We can get back together again, but it'll be better this time.

We're crawling over crushed-but-not-yet-recycled glass to win back your favor. Please don't kick us to the curb again. The neighbors will be watching.

Sincerely,
Eugene Oregon



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

Classics & News Service



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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Opera
2:00pm Played in Oregon
3:00pm The Chamber Music Society of Lincoln Center

4:00pm All Things Considered
5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage From Wolf Trap
8:00pm State Farm Music Hall

Stations

KSOR 90.1 FM
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KSRG 88.3 FM
ASHLAND

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KNYR 91.3 FM
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Operas From The BBC And European Broadcasting Union

July 7 – *The Return of Ulysses* (In English)
by Claudio Monteverdi

July 14 – *Eugene Onegin*
by Peter Ilyich Tchaikovsky

July 21 – *Un Ballo in Maschera*
by Giuseppe Verdi

July 28 – *Lohengrin* by Richard Wagner

Aug 4 – *Pelléas et Mélisande*
by Claude Debussy

Lyric Opera Of Chicago

Aug 11 – *Così fan Tutte* by Wolfgang Amadeus Mozart

Aug 18 – *Faust* by Charles Gounod

Aug 25 – *Das Rheingold* by Richard Wagner



Così fan tutte at Lyric Opera of Chicago

Rhythm & News Service



● **FM Transmitters** provide extended regional service.
● **FM Translators** provide low-powered local service.

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
3:00am World Café

Saturday

5:00am Weekend Edition
9:00am Wait Wait...Don't Tell Me!
10:00am Ask Me Another
11:00am Radiolab
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Live From Here with Chris Thile
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Q the Music / 99% Invisible
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Live From Here with Chris Thile
11:00pm Mountain Stage
1:00am Undercurrents

Stations

KSBA 88.5 FM
COOS BAY
KSMF 89.1 FM
ASHLAND
KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING
KNSQ 88.1 FM
MT. SHASTA

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CEDARVILLE/
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Port Orford 89.3 FM
Roseburg 91.9 FM
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Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

News & Information Service



Monday through Friday

5:00am BBC World Service
7:00am 1A
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm BBC News Hour
2:00pm 1A
3:00pm Fresh Air
4:00pm PRI's The World
5:00pm On Point
7:00pm Fresh Air (repeat)
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am WorldLink
8:00am Day 6
9:00am Freakonomics Radio
10:00am Planet Money
11:00am Hidden Brain
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm West Coast Live
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Inside Europe
8:00am On The Media
9:00am Marketplace Weekend
10:00am Reveal
11:00am This American Life
12:00pm Hidden Brain
1:00pm Political Junkie
2:00pm Fresh Air Weekend
3:00pm Milk Street Radio
4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Translators

Klamath Falls 90.5 FM /91.9 FM **Ashland/Medford 102.3 FM**

Stations

KAGI AM 930
GRANTS PASS
KSJK AM 1230
TALENT
KTBR AM 950
ROSEBURG
KRYM AM 1280
EUGENE
KSYC AM 1490
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The two productions currently in repertory at the Thomas Theatre might not appear to have much in common. The composition of *Henry V* (directed by Rosa Joshi) and *Manahatta* (directed by Laurie Woolery) was separated by more than four centuries, and yet resemblances between the two works are striking, not least in their shared concern with the issue of ownership of land.

Let me say at the outset that I enjoyed both of these productions a very great deal. *Henry V* brought to a close a fine staging of Shakespeare's second tetralogy of history plays, which began with *Richard II* in 2016. Although the four plays had different directors, there was an overlap in casting and a common stage—the intimate space of the Thomas Theatre. The civil wars which dominated the three earlier plays are over before the beginning of *Henry V* (and Hal's own internal civil war has been laid to rest with the death of both his father and Falstaff), and the country unites behind the King in a new war for new land in France—or is it just an extension of the territory to which the King feels he is entitled?

The play was staged with great economy: the set was simple, and made good use of the blocks which were its central feature; the costumes allowed the actors to change from French to English armies, and the deaths in battle were represented by red cloths. At the centre of the production was Daniel José Molina's Henry: there are no superlatives which can do justice to the performance of this actor, who has that rare ability to speak Shakespeare as if he was thinking of the words just as they came into his head. My only concern is whether he can sustain this level of intensity and commitment: I would worry if he was cast as Hamlet, because he might be in danger of potential burn-out.

He was as convincing as a lover in the final act as he was as a warrior in the central part of the play, and this final act raised a question in my mind which has been there for almost thirty years. When I took my son, who was then a teenager, to see the 1989 Branagh film of *Henry V*, he was on his feet

At the centre of the production was Daniel José Molina's Henry: there are no superlatives which can do justice to the performance of this actor, who has that rare ability to speak Shakespeare as if he was thinking of the words just as they came into his head.



Katherine (Jessica Ko) speaks little English and Henry V (Daniel José Molina) speaks hardly any French, yet they ultimately understand each other very well.

PHOTO BY JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL



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10/28 • 10/29 FRANKENSTEIN

11/4 • 11/5 THE CURIOUS INCIDENT
OF THE DOG IN THE NIGHT
11/18 • 11/19 MAYERLING
12/2 • 12/3 DIE WALKURE
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and heading for the exit after the fighting ended in Act IV. I had to pull him back to his seat, hissing that there was more to come. “Why?” he asked. Why indeed? Why end with courtship and marriage?

In part, that episode is there to show a gentler side of Henry, in part to bring back Katherine, whose delightful mispronunciation of English in an earlier scene allowed Shakespeare to smuggle some very rude words into the play. But it is also there to set up a problem. France does not belong to Henry, or to England, by military victory alone: the marriage to Katherine cements a succession, a line of inheritance mirroring the law Salic discussed at such tedious length in the opening scenes of the play.

However, we know that France will not be the property of the English for long: it is lost under the reign of Henry VI, and Shakespeare’s plays on that monarch had already been written. Some of the best remembered (and least understood) lines about English nationhood come from the mouth of John of Gaunt in *Richard II*, but Gaunt is castigating Richard for being merely the incompetent landlord of the “sceptered isle”—there is no owner, only a temporary steward.

Part of *Manahatta* is set in a time not long after the death of Shakespeare, when the Lenape people were tricked out of their land by representatives of the Dutch West India Company. The other half of the play takes place in a contemporary USA

in which the descendants of those Lenape are tricked into taking on mortgages which they cannot afford. Issues of ownership are paramount, along with competition over ways of life, traditions, religion, the role of patriarchy and language. It is impossible not to be impressed by the quality of the writing of the play, or by dignity of the portrayal of the Lenape by Tanis Parenteau, Rainbow Dickerson, Steven Flores and, especially by Sheila Tousey. The characters played by Jeffrey King, David Kelly and Danforth Comins are successful in economic terms, but they win only through deceit, and certainly do not win the hearts of the audience—and we are left in no doubt that they do not own the land in any real sense. Among other things, this play reminds us that Wall Street was named for a very real wall, and that the notion of building a wall of protectionism is no new phenomenon.

Coming after *Vietgone*, *Mojada* and *Off the Rails*, this play raises important and uncomfortable questions, and OSF is to be congratulated on bringing them to the attention of its audience.

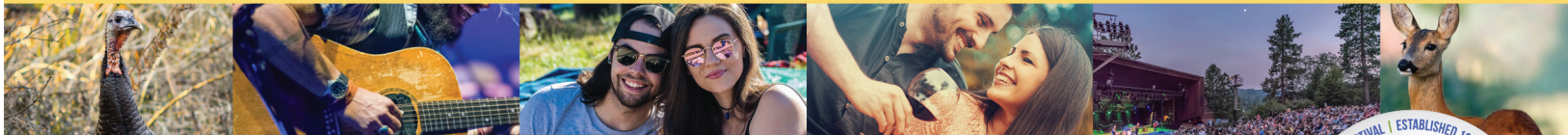


Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicroadings@gmail.com



PHOTO BY JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

OSF Wall Street financier Jane Snake (Tanis Parenteau) is in the wrong place at the wrong time when the 2008 mortgage crisis devastates the company she works for, along with her colleagues Dick Fuld (Jeffrey King) and Joe (Danforth Comins).



THE STARS COME OUT AT BRITT

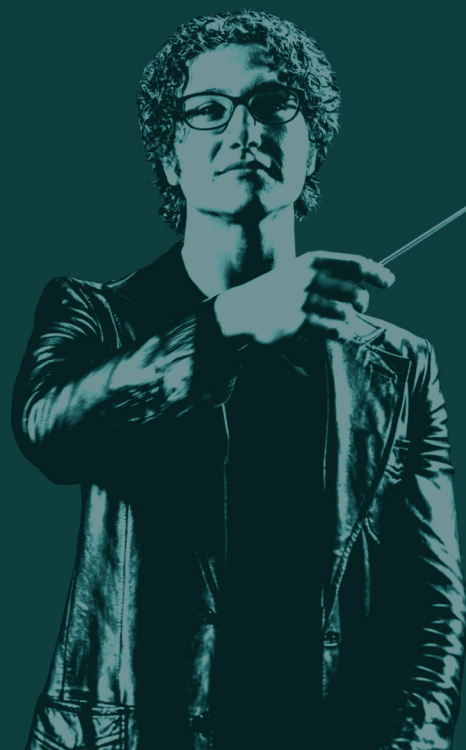
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“With depression as one of the leading causes of disability and increasing national suicide rates, we need to think innovatively about depression as a public health issue.”

—Dima Mazen Qato, Assistant Professor,
College of Pharmacy of the University of Illinois, Chicago.

1 In 3 Adults In The U.S. Takes Medications Linked To Depression

If you take Prilosec or Zantac for acid reflux, a beta blocker for high blood pressure, or Xanax for anxiety, you may be increasing your risk of depression.

More than 200 common medications sold in the U.S. include depression as a potential side effect. Sometimes, the risk stems from taking several drugs at the same time. Now, a new study finds people who take these medicines are, in fact, more likely to be depressed.

The list includes a wide range of commonly taken medications. Among them are certain types of proton pump inhibitors (PPIs) (used to treat acid reflux), beta blockers, anxiety drugs, painkillers including ibuprofen, ACE inhibitors (used to treat high blood pressure), and anti-convulsant drugs.

“The more of these medications you’re taking, the more likely you are to report depression,” says study author Mark Olfson, a professor of psychiatry at Columbia University.

The study, which was recently published in the *Journal of the American Medical Association*, included 26,192 adults who participated in a federal survey, the National Health and Nutrition Examination Survey. All of the participants listed the medications they were taking at the time of the survey. In addition, they each completed a depression screening, the Patient Health Questionnaire (PHQ-9), which asks about sleep, mood and appetite.

More than a third of the people who took the survey were taking medications known to have depression or suicidal thoughts as potential side effects. Olfson and his collaborators wanted to determine whether those participants were more or less likely to be depressed, compared to participants who didn’t take any of these medications.

“What we found is that, in fact, they’re more likely,” Olfson says. And they found that people who took three or more of the medications were three times as likely to be depressed.

About 15 percent of participants who simultaneously used three or more of these drugs were depressed. By comparison, among participants who didn’t use any of the medications, just 5 percent were depressed. Even those who used just one of these medications were at slightly higher risk of depression: About 7 percent were depressed.

Olfson says the study does not prove that the medications caused the depression. “We’re just showing that if you’re already taking them, you are more likely to be depressed,” he



says. To determine causation, he says, researchers would need to follow people over time – beginning at the time they start taking the medications – to see if they’re more likely to develop depression.

Nonetheless, Olfson says, he was surprised by the “strength of the association between the number of medications and the likelihood of being depressed.”

These findings may motivate people to ask their health care providers more questions. “People should always be ready to ask, ‘What are the risks and the benefits of me taking this medication?’” says Don Mordecai, a psychiatrist with Kaiser Permanente in San Jose, Calif. And he says doctors should be ready to have these conversations, too.

Mordecai says, if you start a new medicine it can be helpful to keep track of changes in how you feel.

“People who don’t have a history of depression and then, suddenly, start to have symptoms of depression should be concerned that it’s potentially due to a side effect, or potentially, an interaction,” Mordecai says.

It’s also worth having a conversation with your doctor about whether you might be able to stop a medication, Mordecai says. For instance, it may be possible to go off – or reduce – a medication for high blood pressure if you make other changes “such as changing your diet, limiting salt intake, or increasing exercise.”

Use of medications with depression or suicidal thoughts as potential side effects has been on the rise, according to the

Continued on page 33

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study's lead author, Dima Mazen Qato, an assistant professor at the College of Pharmacy of the University of Illinois, Chicago.

"People are not only increasingly using these medicines alone, but are increasingly using them simultaneously, yet very few of these drugs have warning labels, so until we have public or system-level solutions, it is left up to patients and health care professionals to be aware of the risks," Qato wrote in a release about the study findings.

Qato says physicians may want to consider including evaluations of medications when they screen for depression.

"With depression as one of the leading causes of disability and increasing national suicide rates, we need to think innovatively about depression as a public health issue," Qato writes. She suggests that one strategy to reduce depression rates might be for health care providers to give more thought to the role these medications might play in depression risk.

EDITOR'S NOTE, June 13, 2018: The headline of this story has been changed to better reflect the content of the story.



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on *Morning Edition* and *All Things Considered*. She's also a contributor to the *PBS NewsHour*. Allison Aubrey is on Twitter @AubreyNPRFood.

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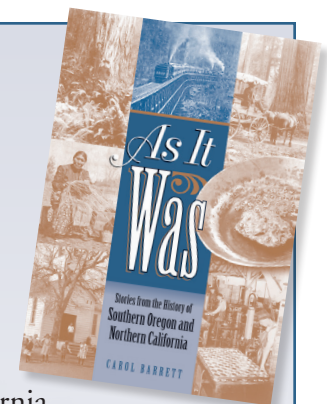
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From Prison To The London Stage: A 'MacBeth' Actor's Second Act

Michael Balogun might say he's alive today because he's an actor.

Growing up in South London, Balogun stole, he mugged and dealt drugs to survive. He spent much of his younger years in and out of prison and was beginning to think his life would end behind bars.

"The last time I got quite a lengthy sentence, and halfway through that sentence, I was probably misbehaving – getting into a lot of fights, and then I had a moment where I realized that if I carried on living in that way, I'd either end up dead or doing a life sentence," Balogun says.

Initially inspired by Gordon Ramsay's *Kitchen Nightmares* and his own love for food, Balogun decided if he could get out of prison and save up some money, he might be able to open his own restaurant.

Balogun kept himself out of trouble long enough to get moved to another prison with a work release program and took a job at the Royal Academy of Dramatic Art.

When Balogun arrived at the drama school, his first job was to chop vegetables to help prepare for lunch, but he says his slicing and dicing technique was not quite fast enough for the chef, so he transferred to the bar.

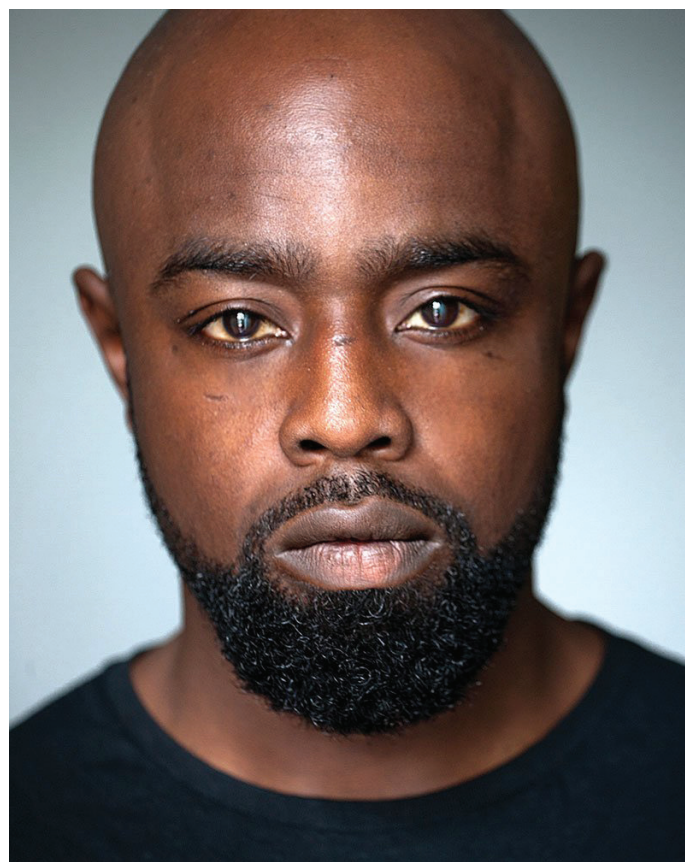
"What this allowed me to do was it meant that I was in contact with the students and some of the teachers, and then, my manager at the time who worked on the bar – she was like, look 'Michael, when it's quiet, you can go and watch some of the shows these guys are doing,'" he says.

The first play he saw was Shakespeare's *Measure For Measure*, but it was set in New York. He says the performance really changed his perception of what Shakespeare could be.

"Normally, when I thought of Shakespeare, I just thought of people in tights running around speaking really posh, speaking like quite the Queen's English," he says.

When Balogun would go back to prison after working, he would tell the other men about what he saw and act scenes out for them. After one of those performances a friend of his approached him and said, "Michael, you know what? I think you might be an actor."

It wasn't just his prisonmates who saw his talent. Balogun says he would often run lines with students who would comment on his natural instinct for the text.



COURTESY OF THE ROYAL ACADEMY OF DRAMATIC ART

Michael Balogun spent his early years in and out of jail — until he decided to become an actor. Now he has a role in a production of *Macbeth* at the National Theatre in London.

When Balogun would go back to prison after working, he would tell the other men about what he saw and act scenes out for them.

But Balogun's work at the drama school came to an end when he tried to smuggle a phone back into prison and was sent to another location with closed conditions.

"I felt like I'd messed up another opportunity that was given to me," Balogun says. "I was kind of at rock bottom, and because I'd messed up so many opportunities in my life, I decided that if



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I didn't figure out what I was going to do that night, I was going to hang myself."

But something stopped him from taking his life and Balogun says he knew from that moment on that he wanted to pursue acting.

When a psychiatrist came to visit him the next day, Balogun told her his plan. By chance, she was also a part-time drama teacher and believed in him.

"She started bringing me in classical plays like Shakespeare, Marlowe, Oscar Wilde, American plays — Arthur Miller, everything," he says.

Upon his release, Balogun tried to figure out how to pursue acting, but when he didn't know how to get a student loan, he went back to selling drugs to save up money for acting school.

Only once he was caught and sent to prison again did Balogun realize he had to completely leave criminal behavior behind.

Eventually, he got into the Royal Academy of Dramatic Art. He trained and then signed with an agency.

His first big break came when he got a role in *People, Places And Things* — a story that revolves around drug addiction.

Now Balogun has a role in The National Theatre's production of *Macbeth*, as the doctor who observes Lady Macbeth sleepwalking.

As his life has changed while he pursued acting, so did Balogun's relationship to Shakespeare.

"That genius just captured the human condition in its raw essence," Balogun says. "In *Macbeth*, this guy is so ambitious, and he wants it all, but he goes around the wrong means about getting it. These were all things that I could directly connect to because of my criminality and because of my circumstances."

The film of the *Macbeth* production in which Balogun performed Thursday will be screened in select U.S. theaters May 17.

NPR's Marc Rivers and Martha Wexler edited and produced this story for broadcast. Wynne Davis adapted it for the Web.

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Nadia Albina as Gentlewoman, Anne-Marie Duff as Lady Macbeth and Michael Balogun as Doctor in *Macbeth* at the National Theatre in London.

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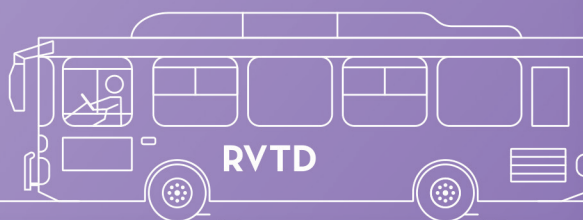


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"I liked his curiosity, his openness, his passion, his compassion, his interest and his intellect," says Quist-Arcton.

When Anthony Bourdain Had Breakfast With Ofeibea Quist-Arcton

EDITOR'S NOTE: In 2016, Anthony Bourdain visited Senegal and spoke with NPR's Africa correspondent Ofeibea Quist-Arcton. Their meal and conversation were filmed for his travel-food show *Parts Unknown* on CNN. With the news of Bourdain's death, we wanted to revisit our interview with Quist-Arcton about that day.

Anthony Bourdain and Ofeibea Quist-Arcton had breakfast at Marche Kermel — a popular market in the heart of Dakar selling fruits, vegetables, herbs, seafood and meat.

He was clearly impressed with the food, Quist-Arcton recalls: "He loved the Senegalese fruit juices and the *lakh* we ate. But he seemed even more interested in eating and drinking in the history, the culture, the people, everything about Senegal — and especially its harmony and tolerance."

He described the country as "enchanting." And he noted that Senegal has managed to avoid the coups, civil wars and dictatorships that have blighted many of its neighbors. And that even though Senegal is a majority Muslim nation, its people elected a Catholic as its first president after independence from France in 1960. He said Senegal is one of those places that "leads you to believe maybe there is hope in the world."

"I liked his curiosity, his openness, his passion, his compassion, his interest and his intellect," says Quist-Arcton. "He seemed to love people — and good food."

We asked her about the meal — and her impressions of Bourdain.

Did Bourdain seem like an international TV star?

Anthony Bourdain has traveled all over the world, but he didn't visibly wear that jet-setting "globe-trotter" hat. There was a modesty there, and a will to learn. Right from the minute he sat down and we started chatting, you could feel that.

He does seem very intense.

I didn't meet him for very long. An hour or two. He is pretty intense, I guess, but positively intense. When he flashed that smile, he seemed just like anyone else you might know. And he was a jolly good listener.

I got the impression that he's passionate about people and that shines through the intensity. He wants to learn everything about a country he's exploring! I have the impression that he's fascinated by people and by food and by culture. And politics! He feels like food gets to the heart of a culture. He did say he's traveled around Africa and the world, but he's never been to a country quite like Senegal. I can quite understand why he's captivated. I am too!



Anthony Bourdain and Ofeibea Quist-Arcton had breakfast at Marche Kermel — a popular market in the heart of Dakar selling fruits, vegetables, herbs, seafood and meat.

One of the foods you ate with him was lakh — what is that?

It's a breakfast or even an evening dish. It's like a yogurt with millet and a bit of vanilla essence and orange essence. This one had raisins. It's eaten especially during ceremonies — marriages, naming ceremonies, baptisms, christenings, funerals. It's delicious, creamy and rich, so it's like a meal!

There were some bottles of liquid on the outdoor table where you and Bourdain ate — are those the fruit juices that Bourdain sampled?

The Senegalese make juice from just about every fruit you find — the baobab [bouye], the tamarind [tamarin], red sorrel [bissap], mango, pineapple, ditakh. Their juices are totally delicious. We had ginger (the Senegalese call it by the English name, pronounced jinjeheerr) baobab and bissap that morning.

Any other impressions of Bourdain you can share?

Monsieur Bourdain has a lot of tattoos on his arms. Yes, quite a few. You don't see much of that in Africa. We have henna skin decorating and painting here, and I meant to suggest to him to get a lovely abstract henna decoration, but his arms were already pretty covered in tattoos. Oh yes — and his eyes lit up when he talked about his daughter. That immediately endeared him to me. He loves to cook for her.

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TOM HUIZENGA

Remembering The Soprano Who Sang Like A Laser Beam

The myriad stories about Swedish soprano Birgit Nilsson usually fall into two groups: the ones about her enormous, laser-focused voice and those about her rapier-sharp wit.

Nilsson, born 100 years ago on May 17, 1918, was the reigning dramatic soprano of her generation and possessed one of the most thrilling voices of the 20th century. Her stock and trade was the punishing, psychologically complex roles in operas by Wagner and Richard Strauss. With reserves of power and stamina, her voice of gleaming steel soared effortlessly above 100-piece orchestras, high notes pinging like supercharged bells. Combined with her keen acting skills, Nilsson was a complete dramatic package, in worldwide demand for over 30 years, singing opera's most taxing soprano roles: Brünnhilde, Isolde, Elektra, Salome and Turandot.

"You have to have a certain stamina for Wagner, but I think I was born with that," Nilsson said in a BBC documentary. "I felt very strong when I was singing. And when I started to take lessons, I felt really like some sort of a boxer or wrestler. It must have been in my nature."

Nilsson, who grew up on a farm in southern Sweden, was a late bloomer, making her operatic debut in 1946 at the Royal Opera in Stockholm while in her late 20s. A few years later, her international career took flight and she began singing at the world's top opera houses, including London's Covent Garden, where one staffer told *Gramophone* magazine he was surprised to see the back wall still intact after a Nilsson performance. At the Metropolitan Opera in New York, where Nilsson appeared 223 times, her 1959 debut in Wagner's *Tristan und Isolde* was the stuff of front page headlines (can you imagine such a thing today?). A *New York Times* critic wrote, "Isolde's fury and Isolde's passion were as consuming as cataclysms of Nature." The audience roared, giving her a 15-minute standing ovation.

The outsized personalities Nilsson portrayed on stage found parallels in her off-stage life. Serving largely as her own manager, she was unafraid to stand up to demanding conductors and impresarios, often with humor. Much to the dismay of conductor Herbert von Karajan, Nilsson once showed up to a rehearsal wearing a miner's helmet, a comment on the production's dim lighting.

At another, after her pearl necklace broke, Karajan helped Nilsson pick up the pieces, asking if they were genuine pearls, purchased with the exorbitant fees she demanded of the Met Opera. She quickly replied that they were indeed fake, bought with the pittance he paid her in Vienna. She also maintained that the secret to success singing Wagner's four-hour-long *Tristan und Isolde* was "comfortable shoes." And as a joke, she once left a "do



Birgit Nilsson (ca. 1960) as Isolde, in Wagner's opera *Tristan und Isolde*.

LOUIS MELANÇON / METROPOLITAN OPERA ARCHIVES

not disturb" sign under her breastplate during a production of Wagner's *Siegfried* just to get a reaction from the tenor when he removed her sleeping character's armor.

Nilsson was funny, but she took her music seriously. "An artist who cannot forget himself in the moment when they are creating art, is no artist," she claimed. Near the end of her career, Nilsson established a foundation that includes the Birgit Nilsson Prize. The award, handed out approximately every three years to a currently active opera singer or opera institution, carries with it a \$1 million prize. This year's award, coinciding with the Nilsson centennial, was announced May 15 and given to the dramatic soprano Nina Stemme, who currently sings many of the same roles Nilsson did.

The hackneyed, stereotype image of the operatic soprano is a hefty woman with braids, wearing a breastplate and horned helmet. Birgit Nilsson might have been the poster girl for that cliché, but no one could begin to match her pure, penetrating sound – or her irreverent humor.



Tom Huizenga is a music producer, reporter, and blogger for NPR Music. He is the classical music reviewer for *All Things Considered*.

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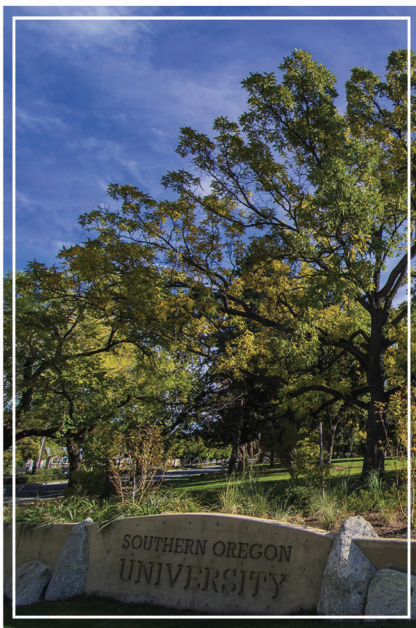
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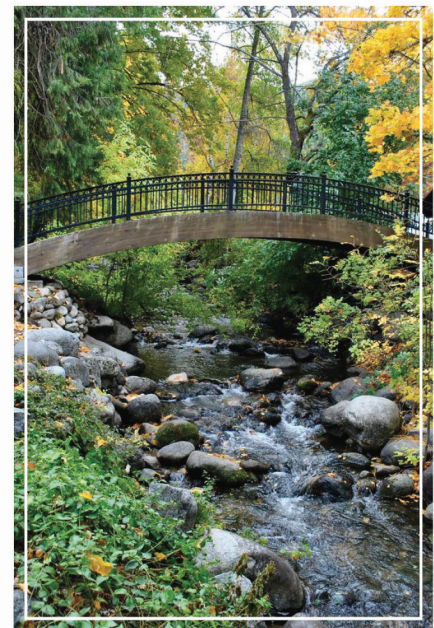


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SPLENDID TABLE

LYNNE ROSSETTO-KASPER
& SALLY SWIFT

South Of France Tomato Soup With Young Chevre

Yield: 3 to 4 servings

Time: 10 min prep, 25 min cooking, 35 min total

This soup tastes like it comes from Provence's culinary central casting. All the usual (and lovable) characters are here: the tomatoes, the garlic, the goat cheese and those herbs that actually do scent the air the way hyperventilating travel writers say.

Cook to Cook: Resist substituting fresh herbs for the dried ones called for here. They should be dried (but never powdered), just as they are in Provence's famous blend, Herbes de Provence. The ready-made blend is often stale. Here, you will be making your own.

Note: This soup easily becomes vegetarian-friendly with the substitution of vegetable broth.

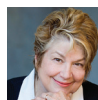
Ingredients

Generous ½ teaspoon dried basil
Generous ½ teaspoon fennel seed
Generous ½ teaspoon dried oregano
Generous ½ teaspoon dried thyme
Good tasting extra-virgin olive oil
3 medium onions, fine chopped
Salt and fresh-ground black pepper
3 large garlic cloves, minced
Generous ¼ cup tomato paste
⅓ cup dry vermouth
2 pounds good tasting fresh tomatoes (do not use Romas), peeled, seeded and chopped, or 1 28-ounce can whole tomatoes with their liquid, crushed

2 14-ounce cans chicken broth and ⅔ cup water
Generous ¼ teaspoon cinnamon, or to taste
4 ounces fresh goat cheese, crumbled

Instructions

1. Combine the herbs in a small cup. Crush them lightly until they become fragrant. Set aside.
2. Film the bottom of a 6-quart pot with the olive oil. Heat over medium-high heat. Stir in the onion, salt, and pepper, and cook until golden brown (about 5 to 8 minutes), stirring often. Add the herbs and garlic. Continue cooking until their aromas open up, about 30 seconds.
3. Blend in the tomato paste until there are no lumps, then add the vermouth and tomatoes. Boil for 2 minutes. Pour in the broth, blend, adjust heat to a light bubble, and cover completely. Cook 20 minutes. Then blend in the cinnamon, and taste the soup for seasoning. Ladle it into bowls, and top with crumbles of goat cheese.



Lynne Rossetto Kasper
is host of
The Splendid Table



Sally Swift is co-creator
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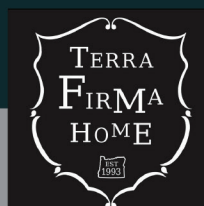


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As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Gold Hill Letter Writer Warns Of Imminent Japanese Attack

By Pat Harper

On March 7, 1911, President Taft mobilized 20,000 troops on the Mexican border with orders to cross into Mexico if needed to protect 40,000 U.S. residents and American businesses during the Mexican Revolution.

Wild rumors circulated that in reality the troops were sent to protect the United States from Japanese aggression and the formation of an independent state in Baja California with close ties to Japan.

The *Gold Hill News* in Southern Oregon published a tirade from a Portland letter writer, who warned that the Japanese would soon "land in Portland, sweeping down the Willamette River and across an unprepared Oregon." The newspaper also reported that a local gold prospector, Waldo Dikeman, had bet \$5 that the United States would declare war by March 19, and warned that Gold Hill would be

captured immediately if it were not fortified, and the Japanese would take possession of the Southern Pacific Railroad from San Diego to Seattle. Publisher Rex Lampman wrote, "Mr. Dikeman differs from most prophets, past and present, in that he actually has five dollars."

Years later, President Woodrow Wilson did order two military incursions into Mexico during the revolution.

SOURCES: *Medford Mail Tribune*, "EXTRA! EXTRA! Gold Hill Safe," March 21, 1911, p. 6; Miller, Bill. "Snapshot." *Mail Tribune*, 18 Sept. 2011 [Medford, Ore.]; Southern Oregon Historical Society Vertical File folder, "Gold Hill - history;" "U.S. maneuvers near Mexico attempt to check Japanese." UPI, United Press International, 17 Sept. 1911, <https://www.upi.com/Archives/1911/03/17/US-maneuvers-near-Mexico-attempt-to-check-Japanese/1130831847412/>. Accessed 3 May 2018.

Presidential Candidate Herbert Hoover Fishes The Rogue

By Sharon Bywater

Some presidents play golf, others retreat to their ranches or luxury beach resorts, but the 31st president, Herbert Hoover, found relaxation in fly fishing. He said fishing "reduces our egoism, soothes our troubles and shames our wickedness." Hoover grew up in Oregon and his favorite place to fish was the Rogue River.

After Republicans nominated him for president in 1928, Hoover squeezed in a last fishing trip before the election. The party included an entourage of newspaper reporters and cameramen, Hoover's son, and several politicians and private guests. Hoover clearly would have trouble finding the peace and tranquility he sought while fishing.

The day after a night spent in an isolated lodge on the Rogue River, he waded into the icy, early morning water to cast his line. The ensuing spectacle was more circus than serene communion with nature. Each camera-

man vied for a better shot, shouting at the candidate to "look over here" and "smile." Is it any wonder Hoover failed to catch a fish?

Today, the lodge where Hoover stayed is on private property at the Upper Table Rock trailhead. His fishing spot is near the present-day Denman Wildlife Area.

SOURCES: Mouat, Jeremy. "Herbert Hoover in Oregon." The Oregon Encyclopedia: A Project of the Oregon Historical Society, Oregon State University and the Oregon Historical Society, 17 Mar. 2018, https://oregonencyclopedia.org/articles/herbert_in_oregon/. Accessed 9 May 2018; Miller, Bill. "Presidential candidate fished the river." *Mail Tribune*, 19 Feb. 2012 [Medford, Ore.], www.mailtribune.com/article/20120219/News/202190337. Accessed 9 May 2018; Raines, Howell. Raines, Howell. "Fishing With Presidents." *The New York Times Magazine*, p. 264+, <https://timesmachine.nytimes.com/timesmachine/1993/09/05/372793.html>

POETRY

MARY THIBODEAUX LENTZ
THOMAS WHITEHEAD

Riding Rapture

Water oozes
out the banks along the trail,
trickling faster
as rain beats harder.
Soon muddy tresses
slide in sheets
across the switchbacks
gathering speed
I cut comers,
struggling to steer
the downhill course,
back tire slips in slurry,
steel rims shimmy,
shoulders and handlebars jolt
down the washboard,
regaining control
up and over
the large mogul
I fly
for an instant,
spread eagle intensity.

—Mary Thibodeaux Lentz

Mary Thibodeaux Lentz was first published in *Cricket* in April 2003, and had a feature article in a 2010 issue of *U.S. Catholic*. For four years she worked as a freelance journalist for the *Humboldt Beacon*. Her poetry has appeared in an anthology entitled *To Troy and Back*, and a number of local publications including the *Toyon*, Humboldt State's literary journal, the *Northcoast Journal*, and *Wild Humboldt*.

A Cowboy Poet Abandons the Sonnet

I c'n corral them friskin' heifer couplets
Till young pups has quintuplets;
I've done wrote 'em an' I've read
'Em till th' boss's horse fell dead,
But th' complexicated outlaw sonnet? Goldurn
Thang! Now, y' know I'm not bitchin',
Jus' it's not fer me—I guess;
Critter'll give ya thet pencil burn.

Well shore, I tried it, oncet, never ac'shly
Done it, 'cause fourteen lines, y' see,
Even en their fancy ol' Sunday dress,
Don't come near t' makin' no sonnet.
Y' gotta work like y' was ditchin'
Yer way through a field en Ju-ly, doggone it.

—Thomas Whitehead

Born in 1943 and raised on a cattle ranch, Thomas (Squiffy) Whitehead was mis-educated at various institutions. He was active and modestly, not to say microscopically, visible in the narcissistic, marginally meritocratic '80s and '90s poetry industry. Squiffy has been a bull-calf castrator, irrigation watermaster, food co-op manager, editor for a small engineering firm, bone-head English instructor, psychonaut, baker's assistant, art museum receptionist, dish washer, bicycle mechanic, antique automobile collector, tractor driver, inventor, property manager, real estate speculator, investor, library shelve, and calligrapher.

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